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Jessica Kolody, Senior Flute and Piccolo Recital

Jessica Kolody
Cedarville University

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THE CEDARVILLE UNIVERSITY
DEPARTMENT OF
MUSIC AND WORSHIP

PRESENTS THE

SENIOR FLUTE AND
PICCOLO RECITAL
OF
JESSICA KOLODY

STEPHEN ESTEP
PIANO

FRIDAY, NOVEMBER 5, 2010
4:30 P.M.

RECITAL HALL
BOLTHOUSE CENTER FOR MUSIC
DIXON MINISTRY CENTER

PROGRAM

Grand Polonaise in D Major, Op. 16 Theobald Boehm
(1794-1881)

Image pour flûte seule, Op. 38 Eugène Bozza
(1905-1991)

Selections from "PIPEAUX 1934"

Exercice musical Darius Milhaud
(1892-1974)

Villanelle Francis Poulenc
(1899-1963)

Scherzo Georges Auric
(1899-1983)

INTERMISSION

Triosonate G-Dur Johann Joachim Quantz
Andante (1697-1773)

Allegro

Larghetto

Allegro assai

Assisted by Samantha Grelen, violin
and Meredith Lawrence, cello

The Great Train Race Ian Clarke
(b. 1964)

Chant de Linos André Jolivet
(1905-1974)

Jessica is a student of Lori Akins.

This recital is presented in partial fulfillment
of the Bachelor of Music Education degree.

*No flash photography, please.
Please turn off all cell phones.*

PROGRAM NOTES

Grand Polonaise was written in 1831 by the inventor of the modern flute - Theobald Boehm. Though modifications and refinements have been made since Boehm's innovative metal cylindrical bore mechanism in 1847, his flute model and mechanism have remained the standard for flutes to this day. Boehm's familiarity and expertise with the flute shows in his *Grand Polonaise* for flute and piano. Written in the Romantic era, the *Grand Polonaise* is typical of the virtuosic and emotional music of Romanticism.

Eugène Bozza was a brilliant conductor, violinist, and composer who studied at the Paris Conservatoire. While his works include ballets, operas, symphonies, and even choral works, he is most well known for his chamber music compositions. Bozza had a particular love and talent in writing for winds. His works for flute and saxophone, in particular, demonstrate a great understanding of wind instrument capabilities. With his use of the flute's full range, dynamics, articulation, and rhythm, *Image pour flûte seule*, Op. 38 is a perfect example of his unique musical genius.

Exercice musical, written by Darius Milhaud, *Villanelle*, written by Francis Poulenc, and *Scherzo*, written by Georges Auric, come from the collection *Pipeaux 1934: Seven Pieces for Pipes* (or recorders) *and Keyboard*. These three compositions by French composers for piccolo and piano demonstrate beauty through simplicity. With hints of traditional folk music, the melodies are light-hearted and memorable. They are delightful little pieces that show off the lovely tone colors of the piccolo's lower register. Enjoy! (In other words, don't worry; you won't need earplugs for these piccolo pieces!)

The flutist and composer Johann Joachim Quantz is most well known for his treatise *On Playing the Flute*, written in 1752. Through his many flute compositions and his famous treatise on flute playing, which are still performed and read today, Quantz has made a great impact on the world of flute playing. In addition to his numerous flute concertos, he also wrote many chamber works. *Triosonate G-Dur* for flute, violin, and basso continuo is characteristic of his light-hearted, yet elegant, Baroque style.

Musicians are always trying to come up with something new and exciting to captivate audiences. Ian Clarke is an outstanding flutist and composer who has indeed produced new and exciting things for the flute! He has written, performed, and recorded quite a few works for the flute that center around new, extended flute techniques. Such techniques include singing and playing, flutter-tonguing, harmonics, multiphonics, and note bending. These unique

methods of flute playing are incorporated in Clarke's *The Great Train Race*, which was intended as a showpiece that imitates a steam train. Appropriately, the subtitle of Ian Clarke's *The Great Train Race* reads, "The Flute As You Don't Usually Hear It!"

Chant de Linos for flute and piano, written in 1944, is an excellent representation of composer André Jolivet's fresh, creative, and powerful musical style. Jolivet wanted to "restore music to its antique original meaning, when it was the magical and incantatory expression of the religiosity of human communities." As a result, it is no surprise that in English, *Chant de Linos* means "Song of Linus," referring to the figure in Greek mythology who is said to have invented melody and rhythm. According to Greek mythology, Orpheus and Heracles learned about music from Linus, and, yet, they killed their teacher by hitting him with a lyre. Thus, *Chant de Linos* is a form of lament or funeral dirge representing Linus's unfortunate death. In the score, Jolivet wrote, "The Song of Linus was, in ancient Greece, a funeral lament interrupted by cries and dances."